

CAPRIOL

by

PHILIP HESELTINE

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CAPRIOL
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PETER WARLOCK CAPRIOL

SUITE FOR STRING ORCHESTRA
BASED ON DANCE TUNES
FROM ARBEAU'S "ORCHÉSOGRAPHIE"
(1589)

Philip Heseltine

Broude Bros.

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CAPRIOL

Suite for String Orchestra

1. Basse-Danse

PETER WARLOCK

Allegro moderato

1st Violin
2nd Violin
Viola
Cello
Bass

mf

This system contains the first five staves of the musical score. The 1st Violin staff begins with a treble clef and a key signature of one flat. The 2nd Violin staff also begins with a treble clef. The Viola, Cello, and Bass staves begin with a bass clef. The key signature is one flat. The tempo is marked 'Allegro moderato'. The dynamic marking 'mf' (mezzo-forte) is indicated below the first staff. The music consists of eighth and sixteenth notes, with some rests.

This system contains the next five staves of the musical score. The notation continues from the first system, with various note values and rests. The dynamic marking 'mf' is also present.

A

f

This system contains the final five staves of the musical score. The notation continues from the previous systems. The dynamic marking 'f' (forte) is indicated below the first staff. The system ends with a double bar line.

First system of a musical score. It consists of five staves. The top staff is in treble clef with a key signature of one sharp (F#). The second staff is in treble clef with a key signature of one flat (Bb). The third staff is in alto clef with a key signature of one flat (Bb). The fourth staff is in bass clef with a key signature of one flat (Bb). The fifth staff is in bass clef with a key signature of one flat (Bb). The music features various rhythmic patterns, including eighth and sixteenth notes, and rests.

Second system of a musical score, marked with a 'B' in a box at the beginning. It consists of five staves, all in the same clefs and key signature as the first system. The music continues with similar rhythmic patterns and rests.

Third system of a musical score, marked 'div. à 3' at the beginning. It consists of five staves. The top staff is in treble clef with a key signature of one sharp (F#). The second staff is in treble clef with a key signature of one flat (Bb). The third staff is in alto clef with a key signature of one flat (Bb). The fourth staff is in bass clef with a key signature of one flat (Bb). The fifth staff is in bass clef with a key signature of one flat (Bb). The music features complex rhythmic patterns, including triplets and sixteenth notes. Dynamic markings include *mf* (mezzo-forte) and *pizz.* (pizzicato).

C unia.

div.

div.

non div.

arco

arco

unis.

div.

(stridently)

ff

ff

2. Pavane

Allegretto, ma un poco lento

1st Violin

2nd Violin

Viola

Cello

Bass

Musical score for "The Rose Tree" in 2/4 time. The score is written for voice and piano. The key signature has one flat (B-flat). The tempo is marked "Allegretto". The score consists of 16 measures. The first measure is a whole rest for the voice and piano. The second measure is a whole rest for the voice and piano. The third measure is a whole rest for the voice and piano. The fourth measure is a whole rest for the voice and piano. The fifth measure is a whole rest for the voice and piano. The sixth measure is a whole rest for the voice and piano. The seventh measure is a whole rest for the voice and piano. The eighth measure is a whole rest for the voice and piano. The ninth measure is a whole rest for the voice and piano. The tenth measure is a whole rest for the voice and piano. The eleventh measure is a whole rest for the voice and piano. The twelfth measure is a whole rest for the voice and piano. The thirteenth measure is a whole rest for the voice and piano. The fourteenth measure is a whole rest for the voice and piano. The fifteenth measure is a whole rest for the voice and piano. The sixteenth measure is a whole rest for the voice and piano.

A musical score for the song "The Rose Tree". The score is written for four parts: Soprano, Alto, Tenor, and Bass. The key signature is one flat (B-flat), and the time signature is 4/4. The music is in common time. The lyrics are written below the vocal staves. The instrumental parts are for Piano and Organ. The score is arranged in a system with five staves. The vocal parts are on the top two staves, and the instrumental parts are on the bottom three staves. The lyrics are written below the vocal staves. The score is in a single system.

B *Poco più lento*

poco marcato

Musical score for "L'Allegretto" by Franz Schubert, measures 1-10. The score is in 3/4 time, key of B-flat major, and features a piano (p) dynamic. The tempo markings are "rallentando", "molto", and "a tempo". The score includes a piano part with a "div." (divisi) marking and a "dim." (diminuendo) marking. The piano part has a "pp" (pianissimo) dynamic marking. The score is for a piano and a vocal part.

3. Tordion

Con moto

1st Violin *mp* very lightly

2nd Violin *p*

Viola *p*

Cello *p*

Bass

Handwritten musical score for 'The Rose Tree' in G major, 3/4 time. The score is arranged for four staves: Treble 1, Treble 2, Bass 1, and Bass 2. The key signature has one sharp (F#), and the time signature is 3/4. The music is written in a simple, folk-like style with many eighth and sixteenth notes. The score is divided into measures by vertical bar lines. There are several dynamic markings: *mp* (mezzo-piano) and *mf* (mezzo-forte). There are also some performance instructions: 'div.' (divisi) and 'A' (Allegretto). The score is written on aged, slightly yellowed paper.

musical score for "L'Espresso" by Maurice Strakosky, Op. 10, No. 1. The score is in 2/4 time and features a piano introduction. The notation includes a treble and bass staff with a grand staff for piano and a single staff for voice. The piano part includes a "non div." section. The voice part includes a "unis." section. The score is marked with "mf" and "mp" dynamics.

[illegible]

Musical score for "The Rose Tree" in G major, 2/4 time. The score is for four parts: Soprano, Alto, Tenor, and Bass. The key signature has one sharp (F#), and the time signature is 2/4. The score is divided into two systems. The first system contains measures 1 through 4, and the second system contains measures 5 through 8. The lyrics are: "The Rose Tree, The Rose Tree, The Rose Tree, The Rose Tree, The Rose Tree, The Rose Tree, The Rose Tree, The Rose Tree." The score includes various musical notations such as notes, rests, and dynamic markings like *pp* (pianissimo). There are also performance instructions like "div." (divisi) and "unis." (unison). The score is written on four staves, with the Soprano staff at the top and the Bass staff at the bottom. The music is in a simple, folk-like style.

Musical score for "The Song of the Lark" by Franz Schubert, measures 75-79. The score is for voice and piano. The voice part is in G major, 4/4 time. The piano accompaniment features a prominent triplet figure in the right hand and a steady eighth-note pattern in the left hand. The key signature has one sharp (F#). The score includes dynamic markings such as pppp, ppp, p, and pppp. The tempo is marked "Allegretto".

4. Bransles

Presto

1st Violin *p very lightly* *mp*

2nd Violin *p* *mp*

Viola *p* *mp*

Cello *p* *mp poco marcato*

Bass

div. *un.* *div.* *un.*

mf *mf* *mf marcato* *mf*

mp

A *div.* *un.* *div.* *un.*

f *p* *f* *p* *mf* *mf* *mf marcato*

B

div.

f *sfz*

C

unis.

div.

f *sfz*

D

unis.

div.

non dim.

p

Musical score system 1, measures 1-6. The system includes staves for Treble, Alto, and Bass clefs. The key signature is one sharp (F#). The tempo/mood is marked *mp crisply*. The first staff has a *unis.* marking above it. The second staff has a *mp crisply* marking below it. The third staff has a *mp crisply* marking below it. The fourth staff has a *mp crisply* marking below it. The fifth staff has a *p* marking below it. The sixth staff has a *p* marking below it. The seventh staff has a *div.* marking below it. The system ends with a measure marked **E** *unis.*

Musical score system 2, measures 7-12. The system includes staves for Treble, Alto, and Bass clefs. The key signature is one sharp (F#). The tempo/mood is marked *pp*. The first staff has a *pp* marking below it. The second staff has a *pp* marking below it. The third staff has a *pp* marking below it. The fourth staff has a *unis* marking above it. The fifth staff has a *pp (pochiss. marcato)* marking below it. The sixth staff has a *pp* marking below it. The seventh staff has a *p* marking below it. The eighth staff has a *p* marking below it. The system ends with a measure marked **F**.

Musical score system 3, measures 13-18. The system includes staves for Treble, Alto, and Bass clefs. The key signature is one sharp (F#). The tempo/mood is marked *div.*. The first staff has a *div.* marking above it. The second staff has a *pizz.* marking above it. The third staff has a *unis. pizz.* marking above it. The fourth staff has a *pizz.* marking above it. The fifth staff has a *pizz.* marking above it. The sixth staff has a *pizz.* marking above it. The system ends with a measure marked **F**.

G

arco unis. *mp* *mf* *pizz.*

arco unis. *mp* *mf* *pizz.*

arco *mp* *mf* *pizz.*

div. arco *mf* *pizz. unis.*

mf *pizz.*

H

arco *p* *mf* *p* *mf* *f* *mf* *div.* *mf* *unis.*

arco *p* *mf* *p* *mf* *f* *mf* *div.* *mf*

arco *p* *mf* *p* *mf* *f* *mf* *div.* *mf*

arco *p* *mf* *p* *mf* *f* *mf* *div.* *mf*

mf *pizz.*

mf *f* *mf* *marcato*

J

div. *mp* *f* *pp*

unis. *mp* *f* *pp*

div. *f* *pp*

unis. *pp*

mp marcato *f* *pp na marcato*

arco *f*

div. *f* **K** unis. *f*

div. *f* unis. *f sfz*

f *f sfz*

pizz. *f*

div. *f* **L** Faster unis. *f* div. *f*

div. *f sfz* *f* unis. *f*

f sfz *f*

arco *f*

marcato **M** unis. *f*

div. *f* unis. *f*

Still faster (prestissimo)

First system of musical notation, measures 1-8. The system consists of five staves. The first staff has a treble clef and a key signature of one flat. The second staff has a treble clef and a key signature of one flat. The third staff has a bass clef and a key signature of one flat. The fourth staff has a bass clef and a key signature of one flat. The fifth staff has a bass clef and a key signature of one flat. The notation includes various musical symbols such as notes, rests, and dynamic markings. The word "unis." appears above the first staff in measures 1, 2, and 3. The word "div." appears above the second staff in measure 4. The word "unis." appears above the third staff in measure 7. A large "N" is written above the first staff in measure 7. The system ends with a double bar line.

Second system of musical notation, measures 9-16. The system consists of five staves. The first staff has a treble clef and a key signature of one flat. The second staff has a treble clef and a key signature of one flat. The third staff has a bass clef and a key signature of one flat. The fourth staff has a bass clef and a key signature of one flat. The fifth staff has a bass clef and a key signature of one flat. The notation includes various musical symbols such as notes, rests, and dynamic markings. The word "quasi 6/8" appears above the first staff in measures 10, 11, and 12. The word "div." appears above the second staff in measure 10. The word "quasi 6/8" appears above the third staff in measures 10, 11, and 12. The word "unis." appears above the fourth staff in measure 10. The word "pizz." appears above the fifth staff in measure 10. The word "arco" appears above the fifth staff in measure 11. The word "quasi 6/8" appears above the fifth staff in measures 10, 11, and 12. The system ends with a double bar line.

Third system of musical notation, measures 17-24. The system consists of five staves. The first staff has a treble clef and a key signature of one flat. The second staff has a treble clef and a key signature of one flat. The third staff has a bass clef and a key signature of one flat. The fourth staff has a bass clef and a key signature of one flat. The fifth staff has a bass clef and a key signature of one flat. The notation includes various musical symbols such as notes, rests, and dynamic markings. The word "div." appears above the second staff in measure 23. The system ends with a double bar line.

5. Pieds-en-l'air

Andantino tranquillo

1st Violin *mp dolce*

2nd Violin *mp dolce*

Viola *mp dolce*

Cello *mp dolce*

[Contrabassi taceti]

A *div.* *unis.*

mp mf mf mf

div. *unis.*

mf mf mf mf

div. *unis.* *div.*

mp mf p p

rall. *Much slower*

mf mf mf mf

6. Mattachins

Allegro con brio

1st Violin *mf*

2nd Violin *mf*

Viola *mf*

Cello *mf*

Bass

A

div.

non div.

f

div.

ff

B *sempre ff e ben marcato*

non div.

div.

div.

ff

First system of a musical score. It consists of five staves. The top four staves (treble and bass clefs) contain complex rhythmic patterns with many beamed sixteenth and thirty-second notes. The bottom staff (bass clef) has a simpler accompaniment. Dynamics include *mp* (mezzo-piano) and *cresc. molto* (crescendo molto) markings.

Second system of the musical score, marked with a 'C' in a box at the beginning. It continues the five-staff structure. The top four staves show increasing intensity with *ff* (fortissimo) and *cresc.* markings. The bottom staff continues its accompaniment. The system ends with a sixteenth-note triplet marked with a '6' over and under the notes.

Third system of the musical score, beginning with the instruction *Con tutta forza*. It features five staves. The top four staves are marked *ff* and include triplets marked with a '3' over the notes. The bottom staff is marked *non div.* (non diviso). The system concludes with a final chord marked with a '3' over the notes.

PETER WARLOCK

CAPRIOL

SUITE FOR STRING ORCHESTRA

Both title and thematic material of this Suite are derived from a famous book published in 1589 by Jehan des Preys, at Langres, under the somewhat cumbersome title of "Orchésographie et traité en forme de dialogue par lequel toutes personnes peuvent facilement apprendre et pratiquer l'honneste exercice des dances". The author was a canon of the cathedral, Jehan Tabourot, uncle of the poet of that name, but for professional reasons he adopted as pseudonym Thoinot Arbeau, which is an anagram of his name. The discussion of the various dance measures then in favour is assumed to take place between Arbeau and one Capriol, a lawyer. It indicates the rhythms, the steps associated with them, the manner of playing pipes and tabors, and adds nearly fifty dance tunes of the period, from which the late Philip Heseltine (Peter Warlock) selected a few to form the material of his "Capriol" Suite.

The "Orchésographie", of which Cyril W. Beaumont published an English translation in 1925, is not the oldest treatise extant on dancing. It was preceded by Copland's *The Maner of dauncynge of Base daunces after the use of Fraunce* (1521, reprinted in 1937), and Caroso's *Il Ballarino* (1581). Meanwhile some of the oldest music publishers, notably Pierre Attaignant, of Paris, had issued books of dance music such as the six *Livres de Dancieries* of Claude Gervaise, which made their appearance at intervals from 1547 to 1557. Playford's *The English Dancing Master* was not published until 1650.

ANALYSIS.

- I. The *Basse Danse*, which was the height of fashion when Copland published his guide to its performance, was already obsolete in Arbeau's day, but he includes it in the hope that it may be revived by "modest matrons". The name indicates that the feet were not to be raised but to glide over the floor, in distinction from other dances, such as the Galliard, in which they were raised. Its gait was always stately and dignified.
- II. When the *Basse Danse* passed out of favour, early in the sixteenth century, its place was taken by the first of a number of dances which went in pairs, one retaining the slow and stately quality of its predecessor, the other of more lively gait. This first pair consisted of *Pavane* and *Galliard*. Others which were to follow were the *Pasamezzo* (a quicker type of Pavane) and *Saltarello*; the *Allemande* and *Courante*; the *Sarabande* and *Gigue*. The Pavane, originally Padovana, takes its name from the city of Padua, in Italy.
- III. The *Tordion* was originally the concluding figure of the *Basse Danse*, slightly more animated than what went before.
- IV. The *Bransle* is of rustic origin. It was then a round dance, usually accompanied with singing. On coming into more aristocratic use it assumed many different forms, from being an incidental feature of the *Basse Danse* to a more animated style approaching to the Galliard of later years. In *Love's Labour Lost*, Moth, the page, asks his "fantastical" Spanish employer "Master, will you win your love with a French Brawl?" A century after Arbeau a form of it was still being danced at the Court of Charles II.
- V. *Pieds-en-l'air* was the name given to a figure of the Galliard.
- VI. *Mattachins*. Arbeau describes this, in much detail, as a one sword dance of men in armour of gilded cardboard. It was also known as *Bouffons*.

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